

CONFESSIONS OF A STAR

As Told to Inez Klump

CHAPTER I
I AM not going to repeat scandal. I am not going to skate on thin ice, implying things that are not fit to tell, or telling things which will make you feel that the worst rumors you have heard about motion picture people must have been true.

I am just going to give you a real, true picture of what the world behind the screen is really like. I'm going to tell intimate things about the camera men, things that have never before been told in public, that I believe will convince you that we are real human beings in this land of the silver sheet. I'll have to use fictitious names in some cases, of course, because it would be embarrassing for those of us who are most concerned if you knew our real names. Perhaps you will not be so quick to quiz us in spite of this change of name. But whether you do or not I'm sure that you'll be glad to know the truth about the people you see in the movies.

"My life has fallen to pieces in my hands—and I can't patch it together again."
That's what Isabel Heath said to me only a few days ago—beautiful Isabel Heath, whose diamonds and emeralds are famous in two countries, and whose piquant little face and golden hair are known over half the world. She's been a star in pictures for several years now, and when she goes anywhere in public she almost needs a bodyguard to keep people from making her.

Yet there she sat in the window of my living room, looking out over Riverside drive and the Hudson, and sobbed as if her heart would break.
"I wish I'd tried to work the thing out the way you have, Diana," she said at last, as the striking of a clock reminded her that she was due at the studio. "You're a star, too—but you're happy. You're going to marry the man you love, who's madly in love with you. You have your own company, friends, money—everything. Why people want to associate with me, yet if they only knew it, I've never done anything wrong; I've just been a fool, that's all. Oh, I wish I could go back to the time when we were all together out at Fine Arts four years ago—I'd do things differently, I can tell you."

And watching her as she adjusted the fabric about her shoulders and drew her gloves on over the great, glimmering jewels on her hands and wrists, I wished, too, for her sake, that we could go back to that time when we were just starting in pictures.
There were a lot of us out at the old Fine Arts Studio in Los Angeles—Colleen Moore, Mildred Harris, Pauline Stark, Marjorie Daw, Carmen Myers, Winifred Westover, Eileen Owen, Dorothy and Lillian Gish, Constance Talmadge, some of them stars then, of course, to all intents and purposes. Douglas Fairbanks was there, too, so was Bessie Love.

But none of them seemed very big and important. Bessie and Colleen and I all lived near each other, and most of the ones who were ready first would climb over the back fences and meet the other one, and we'd all go to the studio together. Colleen and I were laughing about it just the other day, when we went to see her newest picture, in New York.

Bobby Hatton was there, too—Bobby, whom every one in the industry loved. My home was in the memory of Bobby for a very special reason; he introduced Derry Winchester to me, you see—and Derry's the man I'm going to marry. Not that that's his real name, but more than Isabel Heath is real—Diana Cheyne, the name I'm using for myself. But I'd rather you wouldn't know who we really are; not just yet, at least.

Most of us were just kids. I was sixteen, and the rest of the girls were around that same age. The studio was a good deal like a high school to us, and when we had to put up our hair and wear long skirts it was like graduating. I remember when Colleen did it—it was for "An Old-Fashioned Young Man," with Bobby, and she wobbled all in her French heels that when we saw the picture in the projection room we all shrieked with laughter.

The day that Isabel Heath is real—she is today, we were sitting on the stairs—she and I, and Colleen and Pauline discussing the picture, which room had been built on the balcony above us. We all wanted them, but I and I didn't get one. You see, they paired us off for dressing rooms—a tidy girl and one who wanted to be neat, then even and Mildred had been given one, and Lillian and Dorothy Gish, of course, but we two hadn't, and I was sputtering about it.

And then a man on the floor below, who had been talking to one of the camera men, turned and looked at us. The others didn't see him; Pauline was touching up her make-up, and Colleen was sneaking off to the wardrobe room to try on some of Lillian Gish's costumes; she and Mildred had a crash on Lillian, and they used to do that all the time.

The man looked at us for a moment, and then said something to the camera man, who called to Isabel. And we scuttled down the stairs, curious as two mappies—I to a little disappointment, and Isabel to the turning point in her life.

To Be Continued Tomorrow

Answers to Questions From Movie Fans

Newton—"Scrambled Wires" is the latest picture made by Margaret Clark. Speaking of ages, you should learn the modern definition of a diplomat, which is one who remembers a woman's birthday but forgets her age.

Mrs. H. O. O.—You are mistaken about the two pictures of Charlie Chaplin, "Vanity Fair" and "The Idle Class," are the same picture. Of course, you thought that the latter-named picture followed "Vanity Fair." Frequently a title is used merely for working purposes. When the picture is edited and cut the permanent title is then given.

Mollie—"Sticks and Stones" is the title of Katherine MacDonald's next picture. The cast has been selected. You'll see a star, too—but you're happy. You're going to marry the man you love, who's madly in love with you.

Garry—Mr. and Mrs. Carter De Haven have two children, a boy and a girl. They are the ages of the youngsters.

Pearl W.—Eddie Polo is forty-three. He has a daughter who has recently made her debut in "Foolish Wives." Pola Negri's latest picture is "The Desert Dancer." I am unable to give you her address, as she is in Europe. The latest play of Josephine Hill is "Let Me Explain." Texas Guinan is not making a picture just at present.

Mary H.—Marguerite De La Motte is leading lady for Douglas Fairbanks in "The Three Musketeers." No, she is not married, but rumor has it that she is engaged to Mitchell Lyson.

Hatton in "Turn to Right"



Raymond Hatton, noted for his portrayal of crook roles, has signed to play one of the principal crook parts in Rex Ingram's production of "Turn to the Right." The John Golden stage success by Winchell Smith and Jack Hazard, Alice Terry, who scored a success in "The Four Horsemen of the Apocalypse" and "The Conquering Power," has been assigned the leading role. The part of the village miser will be played by Edward Connelly. June Mathis, who adapted the previous Ingram pictures, wrote the continuity.

The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

The Chameleon Hasn't a Thing on Lon Chaney

SOME day some scenario will have its scenic settings in the stock yards and they'll need an actor to play the part of the squeal of a pig. They'll call on Lon Chaney.
I don't know how he will make up for the part, but I am willing to bet that when you see it on the screen, Chaney will look exactly like the squeal of a pig sounds.
We've had a good many articles on this page telling young aspirants to movie honors all the secrets of make-up. That is, the writers thought they were telling all. But they really stopped just about where Lon Chaney begins and they couldn't go any further because nobody knows how Lon Chaney does the things he does with make-up.

In fact I'm told that Chaney himself never knows just how he is going to do it until they are ready to shoot and he is in his dressing room confronting himself in his mirror.
It's safe to say that no actor on the screen today has played such an astonishing variety of "freak" parts as Lon has. All of the ordinary character work is an old story to him. He has run the whole well-known gamut—though I never saw a gamut—and I can fancy him looking bored to death now when he discovers that his new part doesn't call for anything more difficult than playing a locomotive or a spark-plug in a flier.

He has been a cripple, a legless man, a blind man, a fat man, a lean man, old, young, tall, short, rich, poor and just Lon Chaney. He has changed his color more often than the justly famous chameleon.

If I knew exactly what the word "protean" meant, I would say that Lon Chaney is protean, but I haven't a dictionary handy. Look it up for me, will you, Geraldine?

THE other day in New York I had a chance to see a few feet of Marshall Neilan's latest picture, "Bits of Life." In the glimpse I had of it there was one character that jumped right out of the screen and hit me between the eyes. He was a Chinaman. He was the most Chinese looking Chinaman you can imagine. He was so typically Chinese that the thing which astonished me was that they were able to make him net with all of the best traditions of American standards.

"Where did they get the Chink?" I asked the man who was showing me the picture. "And how on earth did 'Mickey' Neilan ever put him across like that?" "Chink nothing," said my friend (press agents are always your friends as long as you're on a newspaper)—"Chink nothing. That's Lon Chaney." And it was. You see a picture of him in his Chinese make-up on this page. Look it over and tell me if you would have suspected it was an American. And then look at the other pictures in the group and see if there is any resemblance among them. Yet they are all Lon Chaney.

And it is no mobile mask that he wears for this Chinaman's part. He actually builds up his face as you see it in the picture. Over the surface of his cheek bones he lays as much putty as he can carry and still keep them elastic enough to move with his changing expression.

Then to get them still higher and accentuate the Oriental type he uses two well-chewed-up wads of chewing gum, one on each side between his gums and his cheeks. He has to hold these in his mouth during all the violent scenes he is called upon to play in "Bits of Life."

THERE'S one difficulty the screen actor has that the stage actor hasn't. On the stage you can make little changes in your make-up every night. On the screen you can't. You start with whiskers having hairs that struggle around the edges in a certain way and every day during the six or seven weeks of the production you've got to make those hairs struggle in exactly the same way or else the difference will show in the close-ups. You can't change your facial geography in the movies.

ONE of the hardest make-ups I ever carried over was that of King Canute," says Mr. Chaney. "He was hairy of face and breast and besides I had to use putty to build up my nose and cheeks. One day I tried wax instead and when the sun got hot my nose began to run, literally."
"As for my hair, I'm glad it's all there," as the poet says; yet in character parts life is just one wig after another. I have had all mine made especially and I keep them labeled and carefully stored, having them examined once a month to fight the mottles. I have a collection of more than one hundred of these wigs and you'd be surprised to know the investment they represent.

"You know, one of the most effective of all disguises is the hair and the way in which it is combed. I always make my own hair serve when I can and to make silvery hair I use weak white, if you know what that is. Some people use aluminum, but that shows too much on the screen."
"Of course, make-up goes much deeper than mere wrinkles, whiskers or grease paint. No, I don't mean thought this time, although that is the principal part. I mean you must study all the previous history of the character and realize its effect on his physical being.

"For instance, in playing a music master who constantly led an orchestra with his bow or baton I made him appear all through the picture as having one shoulder just a little higher than the other. Men in different walks of life have little differences in the manner in which they carry themselves. Some of these are psychological effects and others come from the nature of their occupations.

"One of the most difficult characters I ever played from the make-up standpoint was that of a blind boy. All through that picture in order to look blind I had to roll my eyes clear up in what seemed to me to be the very top of my head. Did you ever try to do that? Try it and then at the same time try to act naturally. You'll get my idea then."

I'D LIKE to take some lessons in this sort of stuff from Lon Chaney. I'd like him to teach me to make up as a breath of thin air. I want to use it around the first of each month when the bill collectors come in.

Daily Tabloid Talks to Fans on Breaking Into the Movies

By JOHN EMERSON and ANITA LOOS

Principles of Make-Up for Movie Camera

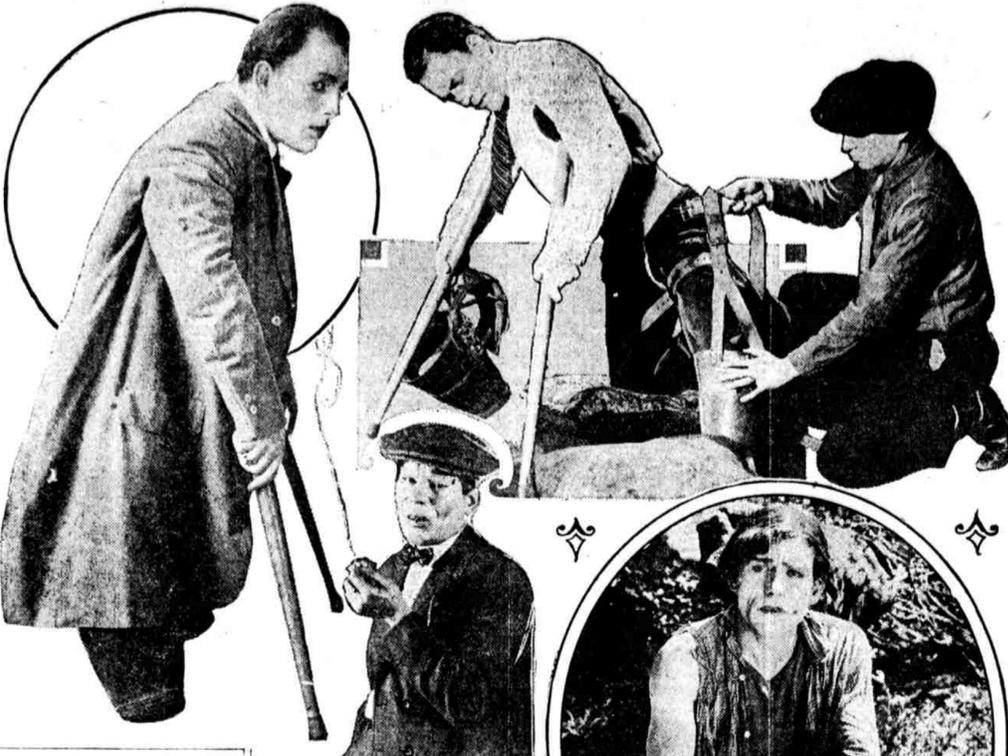
The authors of this series are the famous Emerson and Loos, who have written some of the most successful photoplays. They now have full charge of all scenarios for Constance Talmadge.

MAKING up is like flirting with a prize-fighter's wife. It's all right if you don't overdo it. Almost every beginner does.

Movie make-up strives only for a photographic effect, and has no relation to street or stage make-up. Almost every face contains numerous imperfections which are invisible to the eye, yet which, when enlarged many times on the screen, are very conspicuous. There are fundamental rules of make-up, but the only way to perfect your technique is by constant viewing your own "stills," and movies, and changing your make-up to the best advantage.

Red photographs black, and for this reason rouge is little used in the studio, except for special effects. Rouge on the cheeks gives the illusion of dark shadows and makes the face look hollow; it deepens the eyes, and is sometimes used on the eyelids for this reason. Light creamine may be used on the lips.

YOU'D NEVER BELIEVE IT, BUT THESE ARE ALL THE SAME MAN, AND HE'S NORMAL



GARRULOUS GARRY SAYS BEN TURPIN IS STAR OF STARS

By HELEN KLUMPH

"SOMEBODY told me the other day," Garry announced, her eyes flashing with anger, "that Wallace Reid was the most popular man in the movier."

"And I suppose you defended the title for Dick Barthelmess," I offered. She looked at me coldly, as though she despised of me, too, for my senses.

"Of course, they're both awfully popular," she admitted. "But when you're talking about the most popular, climbing Charlie Chaplin, of course, as a sure winner, you have to give first honors to Ben Turpin. Why he's much the most popular star. Just go to any theatre where one of his pictures is showing and see if the audience doesn't all but rise from their seats to cheer him."

"The funniest thing I ever heard about Ben Turpin happened just yesterday. A club of women who had never written or acted or anything, but who admitted that they knew just how to uplift the drama, gave a luncheon at which the guest of honor was a famous woman writer."

"THEY talked about the inner meaning of this play, and the symbolic significance of that until she got so bored that she could hardly stand it. They had just begun to rave about Joseph Schildkrot's performance of 'Lillian'—they probably wouldn't have raved about him if they'd known that he acted in movies, too—when the guest of honor got so bored that she felt she couldn't stand it any longer.

"When the woman next to her asked her who she considered the greatest actor in America, she answered frankly and immediately, 'Ben Turpin.' The woman pretended at first that she had never heard of him, but later that afternoon when the guest of honor, jussell, two young sons out in the front yard playing, and what do you suppose they were doing?"

"What?" I demanded. "Imitating Ben Turpin, of course," Garry replied.

SCREEN DEMANDS NEW ACTING ART, ASSERTS MOROSCO

By OLIVER MOROSCO

WHICH requires more of the actor—the screen or the stage? With the growing discrimination between drama and action, I believe that the searching rays of the projecting machine demand finer artistry than the glare of the footlights. The screen actor has more to 'get over.'

The contemptuous estimate of the younger actor is softening under the intelligence being applied to the screen drama. Admitting that "manning pictures" is still a popular pastime, much in the same fashion that the automobile was the conventional joke, the silent drama is, inevitably, making rapid strides. "It should, there is room for improvement," is an obvious remark. Granting this, too, the fact remains that it is.

Pictures, relying so much upon mechanical devices, progressed only as the science of photography, electrical lighting and physical arrangement permitted. Years have been spent in developing the tools and the art of the camera, therefore, that there should have been a striving for spectacle and "effects" to the neglect of the drama itself.

But today the pictures are swinging back to the "story" with dramatic realism given their proper relations in the progressive pantomime. And to visualize the drama, a new school of acting and direction is coming to the screen. The first idea that there must be action, action, action is giving way to the demand for acting, acting and still better acting.

We see a new subtlety instead of obvious pantomime. More confidence is reposed in the audience's mentality because the picture-makers themselves have more confidence in their own ability to portray instead of diagram.

GOOD picture quality stories are the keener need of the screen. The so-called "screen literature" may now be kept pace with the development of the mechanical and acting branches. I believe that the expansion of stage plays of the right sort come the nearest to the solution at present.

This has been proved by the notable successes based upon adaptations and the remarkably high prices that have been paid for picture rights to foot-light classics.

But this does not mean that the screen must follow the stage. A proof of this is that "Slippy McGee," which we have been filming in the natural settings at Natchez, Miss., may reach the East before the stage play, which has been seen only on the Const so far.

New Machine Controls Projection

The trial of a new instrument invented by Hertz (Clayton) was held at the Theatre des Champs Elysees when a film revue entitled "Amedee a Paris" was presented on the screen. The object of this new instrument, which is called the videophone, is to control the projection of the film so that the picture absolutely will synchronize with the music. The apparatus is placed in the orchestra with electric wires running into the operator's booth. By means of an electro-magnetic brake the speed of the film is regulated. It is claimed that the new invention prevents the music being ahead of the pictures and vice versa, the synchronization being controlled by the conductor.

Ethel Clayton Starts New Vehicle

Ethel Clayton has completed "Exit the Vamp," from Clara Benanger's original story, which she has been making, under the direction of Frank Urson. In a week or ten days she will start work in "The Cradle," an adaptation of the stage play from the French of Eugene Brieux.

French City Uses Movies in School

The city fathers of Saint-Etienne, France, have decided to introduce the cinema as a practical means of instruction in all the public schools. To this end they have voted a preliminary sum for the necessary machines.

FOR YOUR SCRAPBOOK OF STARS



LILA LEE AND HER SISTER MAR GARET

Many Famous Characters of History Seen in Film

The dressing-up idea evidently has found a permanent place in the new style "Exit Quietly," the fifth picture in the new series which Christie is making is in no sense a burlesque of any historical play, many famous characters of history are there, dolled up in all the regalia of their periods. "Mr. and Mrs." Anne Bolyn are quite charming with Nanoleon; the Devil dances with Dagmar Dahlgrin as a Maid of Orleans, while the Queen of Sheba and New York Follies girls on the half horse mingle with carefree abandon with a Prisoner of Zenda and others of romantic historical fiction.

"Don Quixote" to Be Filmed

"Don Quixote" is to be filmed by a French company under the direction of Andre Hugon. According to reports more money is to be expended on the production of Cervantes' immortal work than ever has been devoted to the making of any French picture.

STANLEY Company of America, which is a guarantee of early showing of the finest productions. Ask for the theatre in your locality obtaining pictures through the Stanley Company of America.

APOLLO 62D & THOMPSON STS. CHARLES RAY in "THE OLD SWIMMER"
ARCADE CHESTNUT 101, 107A, 10 A. M. to 11:15 P. M. BEBE DANIELS in "ONE WILD WEEK"
ASTOR FRANKLIN & GIRARD AVE. TOM MOORE in "HOLD YOUR HORSES"
BALTIMORE 101 & BALTIMORE STS. O. Moore, 'A Divorce of Convenience'
BENN 64TH AND WOODLAND AVE. SPECIAL CAST IN GEORGE MELFORD'S "A WISE FOOL"
BLUEBIRD Broad & Susquehanna THOMAS MEIGHAN in "WHITE AND UNMARRIED"
CAPITOL 722 MARKET ST. WILLIAM BRADY'S PRODUCTION "LIFE"
COLONIAL Gm. & Maplewood Aves. DOUGLAS McLEAN in "ONE A MINUTE"
DARBY THEATRE ALAN'S PRODUCTION "A SPLENDID HAZARD"
EMPRESS MAIN ST. MANAYUNK SPECIAL CAST IN GEORGE MELFORD'S "A WISE FOOL"
FAMILY THEATRE—1311 Market St. MARGERY DAV and SPECIAL CAST in "THE BUTTERFLY GIRL"
56TH ST. THEATRE—Below Spruce WESLEY BARRY in "MATINEE DAILY" "Bob Hampton of Placer"
FRANKFORD 415 FRANKFORD AVENUE SPECIAL CAST in "IT'S A GREAT LIFE"
GLOBE 5001 MARKET ST. "THE TEN-DOLLAR RAISE"
GRANT 4022 GIRARD AVE. GRACE DARLING and SPECIAL CAST in "EVEN AS EVE"
GREAT NORTHERN Broad St. & Erie CONSTANCE TALMADGE in "LESSONS IN LOVE"
IMPERIAL 60TH & WALNUT STS. SPECIAL CAST IN "THE CONCERT"
Lehigh Palace Germantown Ave. and GEORGE MELFORD'S PRODUCTION "A WISE FOOL"
OVERBROOK 62D & HAVERFORD AVENUE ROSCOE (FATTY) ARBUCKLE in "THE TRAVELING SALESMAN"
PALACE 1214 MARKET STREET THOMAS MEIGHAN in "THE CONQUEST OF CANAAN"
PRINCESS 1018 MARKET STREET CARMEL MEYERS and SPECIAL CAST in "THE KISS"
REGENT MARKET ST. Below 17TH 9:45 A. M. to 11 P. M. MARY MILES MINTER in "THE LITTLE CLOWN"
RIALTO GERMANTOWN AVENUE AT TULPHOCKEN ST. ELSIE FERGUSON in "SARRED AND PROFANE LOVE"
RUBY MARKET ST. BELOW 17TH DONALD CRISP PRODUCTION "APPEARANCES"
SAVOY 211 MARKET STREET EUGENE O'BRIEN in "WORLD'S APART"
SHERWOOD 54th & Baltimore Av. J. L. FROTHINGHAM'S PRODUCTION "THE TEN-DOLLAR RAISE"
STANLEY MARKET AT 19TH GLORIA SWANSON in "THE GREAT MOMENT"
333 MARKET STREET THEATRE CONSTANCE TALMADGE in "LESSONS IN LOVE"
VICTORIA MARKET ST. Ab. 9TH TOM MIX in "AFTER YOUR OWN HEART"